

Content Analysis of Female Associations in Print Advertising: An Example from Moroccan Magazines

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Abstract— Advertising is a consequential means of mass communication. Advertising practices are meticulously planned to impact on the public's taste for distinct products or services. The influence of advertising on the public is not without danger. This study aims to assess the sex-role portrays of women in Moroccan print advertisements. Four hypotheses are made about the under-representations of women in Moroccan print advertising. The data were obtained from five Moroccan magazines issued in May, 2014. Content analysis was used under a mixed-method paradigm. Quantitative content analysis was used to yield quantifiable data for the purpose of frequency analysis of female role portrayals. Simultaneously, Qualitative content analysis was deployed to enable interpretive modes of enquiry on a limited range of advertising content. The findings from this study corroborate the stereotypical associations of women in Moroccan print advertisements and thereby document print advertising practises that are untrue to the welfare of the female society.

Keywords— Morocco, gender, advertising, representations of women, stereotypes, magazines.

I. INTRODUCTION

Statement of the problem

The current study focuses on the stereotypical associations and representations of women in Moroccan print advertisements. Moroccan print media are commercially oriented and advertising definitely impacts the content they display. This intersection between news information and the pervasive load of advertising triggers speculations about the credibility of the act of communication in the totality of its components. The image of women in Moroccan print advertising is deliberately distorted to reinforce stereotypes about the functional roles of women. The merits of women are devalued to serve the advertisers' aspiration to lure a manly-dominated consumer market. Most importantly, this under representation of women is not only specific to sex-role portrayals, but it also relates to the females'

collective identity. The female body is used and abused in print advertising. This is a deplorable treatment of women which certainly endangers the females' collective identity. People unconsciously internalise the verbal and visual content in print advertising. The cultivation theory by Gerbner (1988) posits that learning and appropriation take place un-deliberately. On a daily basis, people are compelled to process huge amounts of stimuli specific to print advertising content. This permanent exposure to the same content is consequential in the long-term. The receivers are conditioned to subscribe to the media-constructed ideals and standards of good behaviour at the expense of their physical and psychological welfare. Women are likely to treasure all the absurdities in print advertisements and thereby their values get devalued. Large audiences of females are likely to accept an appropriate. Perversions of this kind are to be researched and treated with maximum of expertise.

Rationale

This study is worth conducting because it seeks to assess advertising practices in Morocco. We live in a media saturated environment where advertising content is increasingly observed and processed. Most importantly, we are regularly exposed to substantial amounts of advertising stimuli that are unconsciously processed and internalised. Advertising initiates a new paradigm of womanly attributes where the portrayals of women have joint power (Nelson, 1970). The cultivation theory posits that the consumer's perceptions of their environments get altered throughout repeated and maximised exposures to some specific input (Gerbner, 1988). Because of the increasing tendency to use and abuse women in advertising, the consumer's conception of gender is likely to get redefined. In so doing, we reinforce beliefs about the stereotypical roles of women. There is a well-established industry behind advertising; advertisers operate under a quasi infallible science. The needs of the consumer are meticulously studied to be altered in a later stage and new modes of consumer-behaviour are conditioned to service the interests of the advertisers.

Hypotheses

H1: Women are stereotypically portrayed in Moroccan print advertisements.

H2: The representations of women in Moroccan print advertisements cause gender inequality.

H3: Moroccan print advertising content instils in women feeling of fear and discontent.

H4: Moroccan print advertising practices negatively impact the females' collective identity.

Review of literature

This study is specific to the Moroccan context; still, it belongs dependently of a larger body of research where ideas overlap and intersect to yield valuable research contents. A substantial body of literature is presented with the intent to interrogate the sex-role portrayals of women in print advertising.

Van Zoonen (1994) posits that print advertisements seek to reinforce sex-role stereotypes that are unjust to women. The most prevalent representations of the females centre on the domestic roles of women. A successful woman is one who successfully performs domestic duties and maintains the well-being of the household. Under this paradigm, success is devalued to suit social constructs that subjugate women and inculcates feelings of un-trust among the female population. As a consequence, the collective identity of women is purposefully damaged and made subordinate to a presumably more binding power, the one that is detained by men (Mc Robbie, 1997).

Sex role stereotypes are part of the under-representation of women in print advertisements. They reinforce associations where women are passive, subordinate and superficial. These distortions are not specific to the functional roles of women; they eventually abuse the female body. The objectification of women does not necessarily contain itself in the occupational roles specific to space and time. Advertising manipulates and sexually objectifies women to prompt the appetite of a manly dominated society in a rigid socio-cultural context where ideologies have been constructed to reinforce the supremacy of the dominant males. The objectification theory by Fredrikson and Roberts (1997) posits that the treatment of women as sex objects allows marketers to attribute quantitative and qualitative value to the female body, which is made more like a worthy piece of commodity. Perversions of this kind go further to as advertised market distinct parts of the female body (Bartky, 1990). Sexual objectification is not limited to the deplorable treatment of the female body; it surely seeks to endorse modes of life where similar treatments of womanhood are certified. Self-objectification is the culmination of a long process through which women get

to value the premises of objectification. Fredrikson and Roberts (1997) assume that women are brought to subscribe to the objectifying standards of beauty and success. This is a dehumanising experience that brings about physical and mental disability. Women desperately manage to measure up to some unreal standards of beauty and eventually live in fear and discontent. Women are trapped in a vicious cycle where physical appearance matters the most. Physical content is more like a myth or a product of fantasy that keeps the women worried about the need for a perfectible body.

Indeed, a lot of research has been conducted to examine women's portrayals in advertisements, and it has been argued that sexuality matters the most. This overreliance on sexuality has gained legitimacy in a market where the protagonists are sexually oriented, and thereby prone to value sexually loaded content. Advertising is definitely a huge industry that is getting out of proportion to subdue and control the media (Winship, 1987). Advertising finances magazines and newspapers. In so doing, advertisers guarantee enough space for their advertisements along with a large audience of potential buyers.

These distorted recreations of womanhood belong in a larger structure where ideologies intersect on many levels. Barthes (1972) posits that ideologies are shaped and forged in accordance to the dominant classes' aspirations to maintain a position of power. Within the terms of this view, advertising appears to be the perfect science to establish the self-proclaimed supremacy of a manly-dominated class. The under-representations of women in print advertisements provide for the debasement of womanhood where the female identity is shattered to be savagely recollected.

II. METHODOLOGY

Content analysis is the adopted research method in this paper. Berelson (1952) defines content analysis as "a research technique for the objective, systematic and quantitative description of the manifest content of communication" (p.18). In this study, content analysis belongs under a mixed methods paradigm. Qualitative content analysis and quantitative content analysis are made mutually inclusive in the analysis of the contents under investigation.

Quantitative content analysis

Quantitative content analysis is managed to yield numeric results after systematic evaluation of quantifiable data. The sampled media contents are examined in the light of four variables: "frequency", "direction", "intensity" and "space" (Newman, 1997). "Frequency" denotes the occurrences of discrete units or themes

throughout a definite period of time. "Direction" designates the semantic load of the act of communication. It seeks evidence on whether or not the inferences carry positive or negative meanings. "Space" and "intensity" simultaneously suggest the impact of the messages and the amount of space they require.

Units of analysis

A unit of analysis designates a definite element that is relevant and suggestive of the studied content (webber, 1990). Units of analysis may refer to visual displays, verbal claims, Words, paragraphs, or themes. In this paper the units of analysis correspond to the print advertisements that are scanned from five Moroccan magazines:

- *Illi*. (2014, May) N°29
- *Citadine*. (2014, May) N° 198
- *FDM*. (2014, May) N° 216
- *L'OFFICIEL*. (2014, May) N°43
- *FEMINA*. (2014, May) N°68

Sampling

Sampling targets the delimitation of the studied content. Specific data are selected from a larger population. According to Boyd-Barrett, Vand den and Newbold (2002), sampling that is carried out on media content must stem from three steps. The researcher starts by identifying the media forms and genres to be studied. In this paper, soap opera and current affairs magazines are selected. Secondly, the researcher specifies the timeline where the data must belong. The five sampled magazines in this research are issued in May, 2014. The final stage consists of choosing the best samples that are inclusive enough to represent a larger population. Eventually, only print advertisements that feature at least one female character are selected.

Qualitative content analysis

Qualitative content analysis is needed to complement the procedures and processes of analysis in quantitative methods. The nature of input in the social sciences, where content is not easily converted into numeric data, requires patterns of an organic analysis by means of interpretive techniques. Eventually, the qualitative part of content analysis in this study is held on the advertising content specific to Sophia Bensouda print advertisement, found in *Illi* magazine (*ILLI*, 2014. p 128).

In this study, the framework by Cheong (2004) is used in the qualitative analysis of the advertising content under investigation. A piece of advertising appears to combine visual elements and linguistic elements. The visual component is made of "the lead", "the locus of attention" and "the emblem". "The lead"

refers to the most apparent image in the advertisement. The presence of "the lead" is reinforced by other components known as the "Locus of Attention". The third component in is referred to as "the emblem". Simultaneously, the linguistic component in Cheong's framework combines "the emblem", "the announcement", "the enhancement", "the tag" and "call-and-visit information". "The emblem" designates the linguistic or visual manifestation of the logo or brand-name of the advertised product. "The announcement", on the other hand, is a purely linguistic expression of the attributes of a given product. The impact of the "enhancer" mediates the interplay between the "lead" and "the announcement", and thereby maximises the correlations between the visual and linguistic components in a print advertisement. The "tag" and "call-and-visit information" are meant to supply the contact details specific to the displayed product.

Findings from the quantitative content analysis

The sampled magazines for quantitative content analysis feature a considerable number of advertisements where women are assigned to different roles and belong in different contexts. These numerous depictions of women are framed in A4 size pages. The A4 format is surely the most used paper size as it suits a number of practices, among which the printing of magazines. The covers specific to the selected magazines have all been meticulously designed. They show a female model that stands at the focus point of the page. The cover headlines and lines appear in different colours and fonts. Also, the cover offers a quality of photography that is largely superior to the other pages of the magazines. The magazines may offer varied content; still, all the publications, advertisements and visual displays belong under one paradigm that exclusively relates to womanhood. The designers of the magazines are conscious of the need to centre the attention on some womanly valued themes. This is the reason why these magazines appear to build around issues of beauty, glamour, food, and health.

Frequency of female role portrayals

The analytic content in this study is specific to the Moroccan print advertisements that feature women. The magazines sampled for quantitative content analysis were scanned for the desired input, which eventually corresponded to the portrayals of women in accordance to the following sex-roles:

- **Decorative role:** The decorative role of women in print advertisements is distinguished by functional inactivity that is intentionally compensated by a hyperbolic display of the females' physical attributes (Sextonand & Haberman, 1974). So, the female body is made

excessively beautiful to be the focus point in the piece of advertisement. This particular role of women in print advertisement is better suited to cosmetics and personal caring products, where the female model is suggestive of the valorous impact of the target products. The female model is meant to gain more visibility, and thereby attract the attention of the target audience.

- **Domestic role:** The domestic role of women in print advertising confines the females' productivity to the domestic responsibilities that exclusively relate to the house-hold (Wiles, Wiles & Tjemplund 1995). The maintenance of stability in the household does not necessarily condition gender inequality. Still, assumptions of this kind are consequential as they affect women's aspiration for self-actualisation in context other than the household. Most importantly, The females' collective identity is bound to exclusively belong within the domestic sphere and so are the womanly merits that are redefined to be contained in the domestic responsibilities in the kind of laundry, cooking and shopping. Advertisers are conscious of women's readiness to take decisions that basically relate to the consumption of home products. Eventually, all the means are deployed to value and reinforce the females' domestic capabilities
- **Career-related role:** This functional role of women nullifies assumptions about the subordination of the females to the males (Lysonski, 1983). Accordingly, print advertisements are likely to feature women in formal contexts performing career related duties. Advertisers tactfully explore the patterns of this newly constructed paradigm under which women gain more authority. Women are displayed as the central figures in physical environments that incorporate womanly success. The advertisers manage to create product associations, where the

purchase of a product becomes suggestive of high esteem.

- **Sex object:** The depiction of women as sex objects in print advertisements is arguably the most common media practice that has solicited the concern of researchers throughout time (Courtney & Lockeretz, 1971). Sexual objectification in advertising trivialises the female body which is artificially made attractive to seduce the target consumers. The female mannequins to be shown in print advertisements are instructed on how to manage their posture, facial expressions, and look. Also, nudity is a key feature of the females' sexualised body. There are advertising practices that seek the dismemberment of the female body to create sensual associations that harmonise with the target products.
- **Obsessive consumer:** Consumption is at the core of the traditional roles that have been assigned to women (Bolliger, 2008). The portrayal of a woman as a product user relates to the culturally inherited female monopoly over the household. Accordingly, women are believed to have the motivation to attend household activities, which requires the purchase of specific products. Print advertisements manage to create favourable contexts where women are credited for the well-being of the household.

The definitions above have been quantitatively optimised to assist the underlying objective of this study, which is the assessment the females' portrayals in Moroccan print advertisements. The previously identified sex-roles have been reconstructed to be suggestive of the most prevalent content in the scanned print advertisements. Cases where sex-roles cannot belong in any of the previously defined categories are labelled separately to belong in a distinct category.

Table 1: Sex role frequency

Magazine	Sex-role frequency					
	Decorative	Domestic	Career related	Sex object	Obsessive consumer	Other
Illi	4	4	0	2	0	0
Femina	1	1	1	1	0	0
Citadine	4	1	0	2	0	0
L'Officiel	1	1	0	1	0	0
FDM	4	3	0	1	0	0

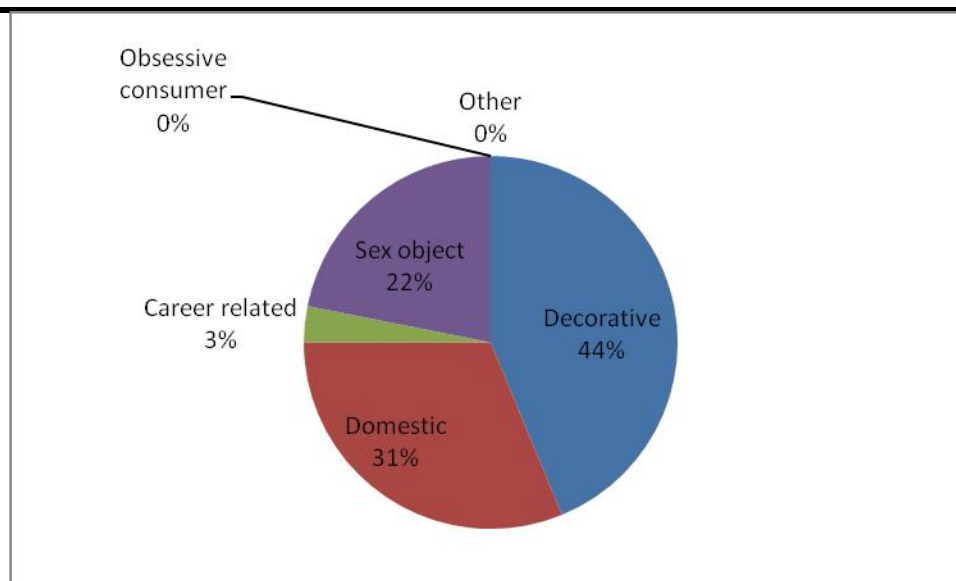


Fig.2: Percentages of women's role portrayals in the sampled magazines

Table 1 equates the frequency of the sex-role portrayals of women in the selected print advertisements while figure 2 visibly designates three most prevalent female role portrayals in the sampled magazines. The decorative role of women in print advertisements is manifestly the most salient stereotypical depiction of the females' functional roles (44%). It is followed by domestic sex-roles (31%). The third place relates to the sexual objectification of women while the career-related role portrayals of women are the least represented with a percentage of 3%. The portrayal of women as obsessive consumers is definitely inexistent (0%). The category that has been labelled as "other" does not relate to any other emerging female role portrayal (0%). The findings from the quantitative analysis of the selected input enable grounded comprehension of the general conception of the functional roles of women in Moroccan print advertising.

The decorative role of women is well established throughout the target advertising content. This particular depiction of women is reinforced by some mutually inclusive themes. These are well contained in the constructs of fashion and glamour. The decorative woman in a piece of print advertising appears to be the culmination of the kind of beauty that is artificially made. The decorative female body results from long processes of embellishment. It is constantly modelled and refined in a socio-cultural environment where emerging lifestyles and choices are constantly reconfigured to bear the mark of the emerging mainstream social and cultural tendencies.

The domestic role of women is the second most overwhelming sex-role portrayal in the selected print advertisements with a frequency that equals 31%.

Print advertisements of this kind tend to feature women in lead positions that are associated with the household. The promoted category type of products normally relates to hygiene, food or the home in general. This particular role-stereotype is contained in the series of actions that are undertaken to ensure the well-being of the household. In this respect, home-caring entails the females' readiness to manage domestic responsibilities such as cooking and cleaning. This traditional portrayal of women is backed by Ibroscheva (2007) and Mwangi (1999).

The depiction of women as sex objects is another overwhelming sex-role stereotype in the selected print advertisements. This perverted representation of women is well customised and incarnated in Moroccan print advertising. The sexual objectification of women is noticed with varied frequencies throughout the five sampled magazines. The female body is used to stimulate desire and sexual arousal. Sex appeal is manifested in different forms namely the sensual display of some parts of the body, the posture, the facial expressions along with other sexually oriented declarations. Context is also consequential as it accentuates attractiveness and simultaneously conditions sexual arousal. This sexually oriented representation of women is backed up by the research findings by Mcrobbie (1997).

The career-related female role portrayal is the least displayed depiction of women in the selected print advertisements with a frequency that equals 3%. Among the five sampled magazines, only one print advertisement is found suggestive of the occupational role of women. The conception of women as financially independent and intellectually worthy agents is obstructed by the pre-set

stereotypical projections about the socially constructed functional roles of the females.

The findings from the quantitative content analysis indicate the prevalence of the traditional roles of women as homemakers, seductresses and sex objects. Simultaneously, the females' aspirations to belong in professional settings are disregarded. Women are definitely still stereotyped in Moroccan print advertising while the female collective identity is unethically confined to fit within the realms of some traditionally constructed private spheres.

Findings from the quantitative content analysis

The quantitative part of content analysis is managed to explore the multiple levels of content and expression in the print advertisement under study, Sophia Bensouda print advertisement (ILLI, 2014, p 128). Eventually, Cheong (2004)'s framework for detecting image-text connections in was used in interrogating the linguistic and visual components in the target print advertisement.

The visual component

The "lead", being the most salient element in the print advertisement, is contained in the physical appearance of the model. It appeals to the senses of the viewers who are expected to engage in an exchange of attitudes and emotions. The gaze is enhanced by the model's even face. The size of the eyes is magnified by artificial eyelashes along with a relatively darker eye shadow. The nose perfectly fits in the model's angular face where the full lips appear in an eccentric pink colour that perfectly lines up with a white row of teeth.



Fig.3: The "Lead"

The "locus of attention" corresponds to the model's breasts, posterior and face. The three body parts are intended to be the focus points in the advertisement. The effect of two out of the three attraction points is maximised by the white colour of a carefully modelled pair of underwear. The white colour is suggestive of permissiveness and intimacy.



Fig.4: The "Locus of Attention"

The model's healthy looking body is displayed to be the "complementary locus of attention". The model's complexion is enhanced by symmetrical curves. The padded areas of the body have been amended to offer a well proportionate body. Nakedness is well deployed to

suggest the merits of a sensual body. The sensual effect in the print advertisement is reinforced by the posture.

The physical attributes of the model are unattainable for the majority of a basically female audience. The advertisement is expected to inspire the desire for self-fulfilment. The endorsement of hypothetic

self-esteem is the challenge for advertisers who tactfully promote unattainable standards of beauty. Marketing manoeuvres of this kind seek to create associations where the advertised product increases the odds for self-actualisation.

The linguistic component

Using Cheong (2004)'s framework for print media analysis, the linguistic elements in the advertisement under investigation were subjected to generic analysis. The advertising content was researched for the semantic load of the "emblem", "announcement", "enhancement", "tag" and "call-and-visit" information.

The "emblem" refers to the linguistic entity that is contained in the firm's slogan. The slogan

complements the visual "emblem", the initials of a female first and last name. Right under the visual emblem, the slogan is located, *Santé & Bien-être* [health and well being]. The "slogan" is phrased in a stylish font that bears the mark of elegance. It successfully coincides with the underlying theme of the print advertisement. The letters are displayed in a relatively lighter yellow that perfectly contrasts the brown coloured back-ground. The "slogan" is distinguished by a distinct touch of grace that stands suggestive of the intended effect on the viewer. Also, the presence of a complementary slogan double impacts the receiver who is brought to identify with the promoted standards of physical appearance.

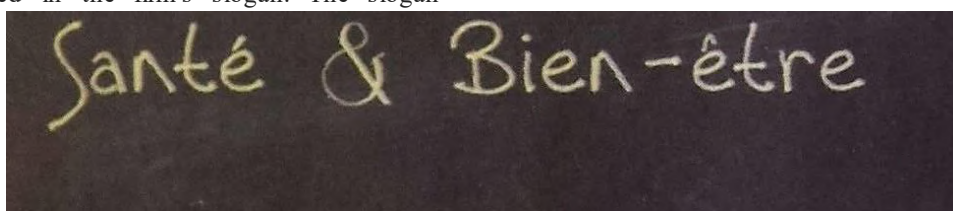


Fig.5: The "Primary Slogan"



Fig.6: "The secondary Slogan"

The "announcement" is meant to be the most apparent text in a print advertisement. It seeks to attract the attention of the reader and expose the characteristics of the advertised product. Here, the "announcement" is made of six concise nominal phrases, located right under the slogan. The six sentence fragments subscribe to one inclusive communicative purpose. They eventually seek to valorise the advertised product. The nominal phrases of the announcement are phrased to require minimum of attention from the readers. Unnecessary syntactic units are disregarded to centre the attention on worthy linguistic units that validate the promises of content and actualisation. The nominal phrase where the "head noun" shows the post modification of a subordinate adjectival phrase is suggestive of the objectification of the female body. The "head noun" *remodelage* [reshaping] is semantically inherent to a class of words that bears the mark of machinery and artificiality. It robs the female

body of its human essence to be labelled as an object susceptible to alteration and modification.

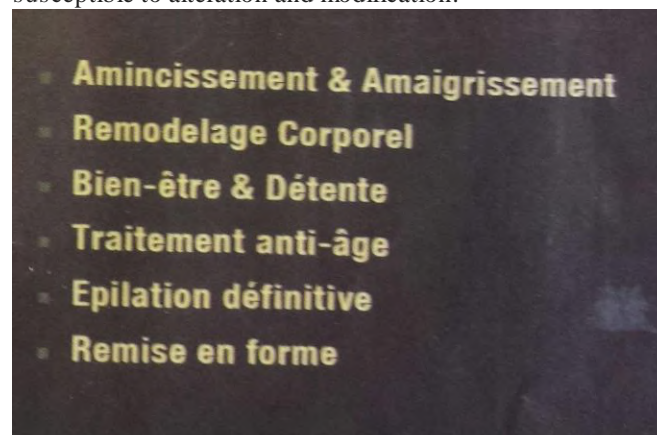


Fig.7: The "announcement"

The "enhancer" is placed right under the second slogan. It is phrased in an apparently smaller font.

The "enhancer" is phrased by means of an imperative sentence. The absence of subject provides for direct identification with the embedded act of communication. The readers are expected to effortlessly process the linguistic patterns, and eventually take advantage of the offer. The key elements in the linguistic construction are: *17 ans d'expérience* [seventeen years of experience] and *technologie de pointe* [leading-edge technology]. The use of technology in the reshaping of the female body is definitely suggestive of artificiality in dealing with the

female body. Also, the imperative structure of the enhancer carries a tone of authority as it gives straightforward directives to the readers. The "enhancer" is summed up by three adjectival phrases: *rapide* [rapid], *efficace* [efficient] and *durable* [sustainable]. The three phrases valorise the advertised product while the three points of suspension give free rein for the reader's imagination to think of more valorous attributes of the advertised product.

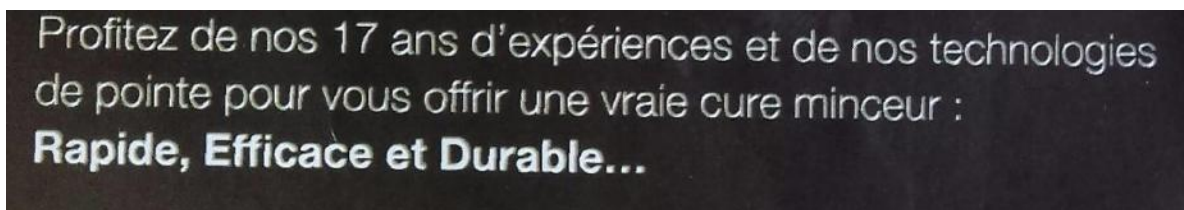


Fig.8: The "Enhancer"

The absence of "tag" adds to the cohesion of the advertisement. The advertiser's choice not include the tag in the print advertisement is purposeful. The physical attributes of the model occupy more space in the advertisement and thereby solicit more attention on the part of the receiver. The "tag" combines technicalities about the marketed product susceptible to mediate and probably reduce the impact of the visual component.

The "call-and-visit" patterns are placed at the bottom of the left corner. They include a face book

address, a website, a phone number and the actual address of the aesthetic centre in question. Three tinny pictures of the promoted services and products are carefully placed between the lines of the "call-and-visit" section; they allow the receiver to visualise the advertised environment and eventually see herself in it. The virtual location of the advertised product is given minimal attention as it appears in an extremely tinny font while the conventional call and visit information is well displayed in a dark font that perfectly contrasts with a lighter background.



Fig.9: The "Call-and-visit Information"

The visual and linguistic elements in a piece of advertisement are not in competition. They synchronise into a coherent whole. As noted earlier, print advertising content is polysemous. The possibilities for new meanings increase in parallel with the manipulations of linguistic and visual elements within the act of communication.

III. DISCUSSION

The intent of this study is to assess the

representations of women in Moroccan print advertisements. A valid methodology of research was selected and made suitable to the theoretical orientation in this study. Also, the findings from this study are well positioned to expose distinct advertising practices which cause the under-representations of women in Moroccan print advertising.

H1: Women are stereotypically portrayed in Moroccan print advertising.

The findings from this research corroborate the stereotypical sex-role portrayals of women in Moroccan print advertising. Five Moroccan print magazines were scanned for Moroccan print advertisements that feature at least one female character. Four out of the five female stereotypical roles were spotted with varied percentages. The decorative female role retained the highest frequency (43%). The domestic roles of women are noticed with a frequency that equals (31%). The sexual objectification of the female body is also a major theme in the selected print advertisements (22%). Yet, the career-related role of women is poorly present with a frequency that equals 3%. Accordingly, H1 is well supported

H2: The representations of women in Moroccan print advertisements cause gender inequality.

Gender inequality is assumed to be the product of the under representation of women in print advertisements. Female role portrayals in print advertising are found to be characterised by functional inactivity. The decorative role of women is apparently the most prevalent sex-role representation in Moroccan print advertisements with a frequency that equals 44%. This particular portrayal of women capitalises on hyperbolic display of feminine attributes to either appeal to an audience of males or instruct women on how to be desirable to men. In both cases, women are valued in view of the ways through which they relate to men. Also, visibility appears to be the key feature in the decorative representation of women. Also, the domestic sex-role portrayals of women reinforce gender inequality. Indeed, household maintenance is not debasing as such. Still, the excessive representation of women in the domestic sphere confines the females' functional roles and make them exclusive to the duties of a mother, a wife or a house-keeper. Gender injustice appears to be the product of pervasive advertising practices that are contemptuous of gender parity. Gender roles are preconceived to place men in a position of power. Fixed gender roles are assigned to women to reinforce the ideological traits of a manly-dominated society.

H3: Moroccan print advertising content instils in women feelings of fear and discontent.

The findings from the qualitative content analysis yields evidence of the negative impact of Moroccan print advertising on the females' emotional stability. The advertisers used the female model's sexualised body for marketing purposes. The physical appearance of the model is meant to capture the attention of the viewers who are brought objectify a woman. Also, the model's body is visually dismembered. The focus points in the print advertisement correspond to the model's breasts, posterior and mouth. The effect of the

model's body parts is maximised by nakedness and posture. The model's symmetrical and sensual body parts are artificially constructed to appeal to the senses of a female audience. Most importantly, the physical attributes of the female characters in the print advertisement are unattainable for the large majority of the female public. This hyperbolic depiction of female physical attributes is definitely anomalous to the well-being of women. Advertising depends on a paradigm of feminine perfection associated with unattainable prototypes for desirability and acceptance. The female audiences are brought to view their bodies as discrete units that should be measured up against a preconceived index of beauty. They become desperately in need of promises for love and content that arise from the outside to enervate their own security, be it physical or emotional. This interest in the female body is dehumanising. It instils fear and doubt in large audiences of women who are desperately attending the needs of a perfectible body.

H4: Print advertising practices in Morocco negatively impact the females' collective identity.

In this paper, the females' collective identity is found to be endangered by the stereotypical portrayals of women in print advertisements. The frequency of female role portrayals in print advertisements is suggestive of deeply-rooted misconceptions of the females' functional roles. In the studied print advertisements, Permanent exposure to the same advertising content is consequential as it alters the females' perceptions of their own capabilities (Easterbrook, 1959). Unconsciously, women get to value the advertised premises of success and subscribe unreal modes of life causing them physical and psychological harm.

IV. CONCLUSION

In this study, print advertising contents from five Moroccan magazines were subjected to quantitative and qualitative content analysis. The quantitative data were examined using frequency analysis. The occurrences of pre-set female role portrayals were equated. In a later stage, a qualitative analysis was carried out to identify and interpret the symbolic load specific to the selected print advertisement. Different modes of discourse are singled out and studied, namely the visual and linguistic levels of analysis. Then, the findings of the study are deployed to assess the legitimacy of the previously formulated hypotheses.

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